

THE NEWEST TYPE FACES FROM SWEDEN

BERLING

AND

CAROLUS

Roman
Italic
Semi Bold
Semi Bold Italic
Bold

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CASTCRAFT PRINTING SUPPLY, INC.

Typefounders of Chicago

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Decimals, fractions,
footnotes and index

work may be set
with figures as shown
in font.

The numbers for this
special work are

available only from 6 to
10 pt in the Roman

and Italic. Old style and
lining figures are both
included in the font.

Small caps are avail-

able 6 to 12 pt in Roman
and Italic only.

Accents for several most
commonly used lan-

guages are included at no
extra charge.

Monotype matrices are
now obtainable. Mats

for use with Linotype
and Intertype machines
are being produced.

Figures are included in
the cap font.

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÈÊËÜÇÅÄÖÆÆØ
abcdefghijklmnopqrstuvwxyzèêëüçåäöææø

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÈÊËÜÇÅÄ
abcdefghijklmnopqrstuvwxyzèêëüçåäöææø

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÈÊË
abcdefghijklmnopqrstuvwxyzèêëüçåäöææø

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzèêëüçå

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzèêë

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLN
abcdefghijklmnopq

MNOPQRSTR
rstuvwxyzabcd

14 p No. 4014
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊËÜÇÅÄÖÆØ
abcdefghijklmnopqrstuvwxyzèêëüçåäöæø

16 p No. 4016
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊËÜÇÅÄ
abcdefghijklmnopqrstuvwxyzèêëüçåäöæø

20 p No. 4020
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊË
abcdefghijklmnopqrstuvwxyzéèëüçåäöæø

24 p No. 4024
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéèëüçå

28 p No. 4028
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzèêë

36 p No. 4036
Font 4 A 7 a 4-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

48 p No. 4048
Font 3 A 5 a 3-1

ABCDEFGHIJKLN
abcdefghijklmnopq

60 p No. 4060
Font 3 A 5 a 3-1

MNOPQRSTR
rstuvwxyzabcd

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the designer of a new type face receives information about its readability. If we find some noticeable new feature in a type, we can be certain that the designer will take this as an indication that the type face is not good. He knows that too much of a deviation from the form the reader is accustomed to will in the long run irritate the reader. The form of the letters should not in any way arouse the reader's attention. However it should have a certain pattern-forming effect which can contribute to the comfortable reading of the text. It may seem that all types appear very much alike, but closer inspection reveals certain differences in their basic patterns and it is this problem that concerns the type face designer. Everybody becomes conscious of letters at an early age. Then,

6 p No. 4106 2 p leaded. Font 24 A 44 a 24-1

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the designer of a new type face receives information about its readability. If we find some noticeable new feature in a type, we can be certain that the designer will take this as an indication that the type face is not good. He knows that too much of a deviation from the form the reader is accustomed to will in the long run irritate the reader. The form of the letter should not in any way arouse the reader's attention. However it should have a certain pattern-forming effect

7/8 p No. 4107 2 p leaded. Font 22 A 42 a 19-1

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the designer of a new type face receives information about its readability. If we find some noticeable new feature in a type, we can be certain that the designer will take this as an indication that the type face is not good. He knows that too much of a deviation from the form the reader is accustomed to will in the long run irritate the reader. The form of

8 p No. 4108 2 p leaded. Font 22 A 42 a 19-1

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9/10 p No. 4109 2 p leaded. Font 21 A 39 a 15-1

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10 p No. 4110 2 p leaded. Font 21 A 39 a 15-1

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11/12 p No. 4111 2 p leaded, Font 17 A 32 a 12-1

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the designer of a

12 p No. 4112 2 p leaded. Font 17 A 32 a 12-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÅÄÖÉÈÊËÜÇÆŒØÑ 1234567890

abcdefghijklmnopqrstuvwxyz

åäöáâêëëîïîóòôúûüçæœøñ 1234567890

$$4,1234567890 \quad 1234567890 / 1234567890$$

*\$+&- - . , : ; ! ? () [] « » ' " " „ / \$ £

14 p No. 4114
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊËÜÇÅÄÖÆ
abcdefghijklmnopqrstuvwxyzéèëüçåäöæ

16 p No. 4116
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊËÜÇÅ
abcdefghijklmnopqrstuvwxyzéèëüçå

20 p No. 4120
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéèëüçåäöæ

24 p No. 4124
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéèëüçåä

28 p No. 4128
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéè

36 p No. 4136
Font 4 A 7 a 4-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

48 p No. 4148
Font 3 A 5 a 3-1

ABCDEFGHIJKLI
abcdefghijklmnopqi

60 p No. 4160
Font 3 A 5 a 3-1

MNOPQRSTF
rstuvwxyzabcd

BERLING SEMI-BOLD 6 TO 60 PT

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the designer of a new type face receives information about its readability. If we find some noticeable new feature in a type, we can be certain that the designer will take this as an indication that the type face is not good. He knows that too much of a deviation from the form the reader is accustomed to will in the long run irritate the reader. The form of the letter should not in any way arouse the reader's attention. However it should have a certain pattern-forming effect which can contribute to the comfortable reading of the text. It may seem that all types appear very much alike, but closer inspection reveals certain differences in their basic patterns and it is this problem that concerns the type face designer. Everybody

6 p No. 4206 2 p leaded. Font 24 A 44 a 24-1

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7/8 p No. 4207 2 p leaded. Font 22 A 42 a 19-1

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8 p No. 4208 2 p leaded. Font 22 A 42 a 19-1

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9/10 No. 4209 2 p leaded. Font 21 A 39 a 15-1

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10 p No. 4210 2 p leaded. Font 21 A 39 a 15-1

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11/12 p No. 4211 2 p leaded. Font 17 A 32 a 12-1

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the

12 p No. 4212 2 p leaded. Font 17 A 32 a 12-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÅÄÖÈÊËÜÇÆØÑ 1234567890

abcdefghijklmnopqrstuvwxyz

ääöåâäêëëîïïóôôûûüüçæøñ 1234567890

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14 p No. 4214
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊËÜÇÅÄÖÆ
abcdefghijklmnopqrstuvwxyzéèëüçåäöæ

16 p No. 4216
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÈÉÊËÄÅÖ
abcdefghijklmnopqrstuvwxyzèéëüçåäöæ

20 p No. 4220
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéèëüçåäöæ

24 p No. 4224
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZP
abcdefghijklmnopqrstuvwxyzéèëüç

28 p No. 4228
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzé

36 p No. 4236
Font 4 A 7 a 4-1

ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuv

48 p No. 4248
Font 3 A 5 a 3-1

ABCDEFGHIJKL!
abcdefghijklmnop

60 p No. 4260
Font 3 A 5 a 3-1

MNOPQRSTJ
qrstuvwxyzabc

Everybody becomes conscious of letters at an early age. Then, in time, when we can read without difficulty, we do not think about the form of the individual letter, and if asked to describe in detail how a "g" should look we can hardly do so without a pattern. In spite of this, it is we laymen who are the critics of the specialists in letter forms. It is through our reactions that the designer of a new type face receives information about its readability. If we find some noticeable new feature in a type, we can be certain that the designer will take this as an indication that the type face is not good. He knows that too much of a deviation from the form the reader is accustomed to will in the long run irritate the reader. The form of the letter should not in any way arouse the reader's attention. However it should have a certain pattern-forming effect which can contribute to the comfortable reading of the text. It may seem that all types appear very much alike, but closer inspection reveals certain

6 p No. 4306 2 p leaded. Font 24 A 44 a 24-1

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7/8 p No. 4307 2 p leaded. Font 22 A 42 a 19-1

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8 p No. 4308 2 p leaded. Font 22 A 42 a 19-1

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9/10 No. 4309 2 p leaded. Font 21 A 39 a 15-1

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10 p No. 4310 2 p leaded. Font 21 A 39 a 15-1

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11/12 p No. 4311 2 p leaded. Font 17 A 32 a 12-1

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12 p No. 4312 2 p leaded. Font 17 A 32 a 12-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÀÄÖÈÊËÛÇÆΘÑ 1234567890

abcdefghijklmnopqrstuvwxyz

åöäâäâêêëëîîïîôôûûüüçæœñ 1234567890

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14 p No. 4314
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÆÇÊËËËËËÜÇB
abcdefghijklmnopqrstuvwxyzéèêëüçåääöæøøabcdefghijklmnopqrstuvwxyz

16 p No. 4316
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÉÊËËËËËÜÇ
abcdefghijklmnopqrstuvwxyzéèêëüçåääöæøøabcdefghijklmnopqrstuvwxyz

20 p No. 4320
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZI
abcdefghijklmnopqrstuvwxyzéèêëüçåääöæøøabcdefghijklmnopqrstuvwxyz

24 p No. 4324
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéèêëü

28 p No. 4328
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

36 p No. 4336
Font 4 A 7 a 4-1

ABCDEFGHIJKLMNI
abcdefghijklmnopqrstf

48 p No. 4348
Font 3 A 5 a 3-1

ABCDEFGHIJK
abcdefghijklmnop

60 p No. 4360
Font 3 A 5 a 3-1

LMNOPQRS
qrstuvwxyzab

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6 p No. 4406 2 p leaded. Font 24 A 44 a 24-1

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7/8 p No. 4407 2 p leaded. Font 22 A 42 a 19-1

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8 p No. 4408 2 p leaded. Font 22 A 42 a 19-1

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9/10 p No. 4409 2 p leaded. Font 21 A 39 a 15-1

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10 p No. 4410 2 p leaded. Font 21 A 39 a 15-1

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11/12 p No. 4411 2 p leaded. Font 17 A 32 a 12-1

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12 p No. 4412 2 p leaded. Font 17 A 32 a 12-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Z A Ä Ö É È Ê Ë Ü Ç Æ Ø Ñ 1234567890

abcdefghijklmnopqrstuvwxyz

ä ö å ä ä é è ï ò ó ú ü ë ï ü ç â ê î ô û ñ 1234567890

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14 p No. 4414
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÆÉÈËÜÇ
abcdefghijklmnopqrstuvwxyzéèêëüçåäöæœøabcdefghijklmnopqrstuvwxyz

16 p No. 4416
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖØ
abcdefghijklmnopqrstuvwxyzéèêëüçåäöæœøabcd

20 p No. 4420
Font 9 A 17 a 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzéèêëüçås

24 p No. 4424
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzåä

28 p No. 4428
Font 5 A 9 a 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzwr

36 p No. 4436
Font 4 A 7 a 4-1

ABCDEFGHIJKLMJ
abcdefghijklmnopqrs

48 p No. 4448
Font 3 A 5 a 3-1

ABCDEFGHIJK
abcdefghijklmni

60 p No. 4460
Font 3 A 5 a 3-1

ABCDEFGH
abcdefghijkl

CAROLUS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

UVWXYZÅÄÖ

1234567890!?,-;„[]*+/-&“”'£\$

4/6 P NO. 5004
FONT 33 A 28-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ 1234567890!?,-;„[]*+/-&ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ 1234567890!?,-;„[]*+/-

6 P NO. 5006
FONT 24 A 24-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ 1234567890!?,-;„[]*+/-& ABCDEFGHIJKLMNOPQRSTU

8 P NO. 5008
FONT 22 A 19-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ 1234567890!?,-;„[]*+/-& ABCDEFGI

10 P NO. 5010
FONT 21 A 15-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ 1234567890!?,-;„[]*A!

12 P NO. 5012
FONT 17 A 12-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ1234567890!?!BI

14 P NO. 5014
FONT 9 A 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ 1234

16 P NO. 5016
FONT 9 A 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖJ

20 P NO. 5020
FONT 9 A 9-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

24 P NO. 5024
FONT 5 A 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

28 P NO. 5028
FONT 5 A 5-1

ABCDEFGHIJKLMNOPQRSTUVWXYZ

36 P NO. 5036
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I MALMÖ

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THE NEXT TWO YEARS
UNITED STATES UNDER
AUSPICES

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SVENSK KERAMIK
UNDER ETT SEKEL

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